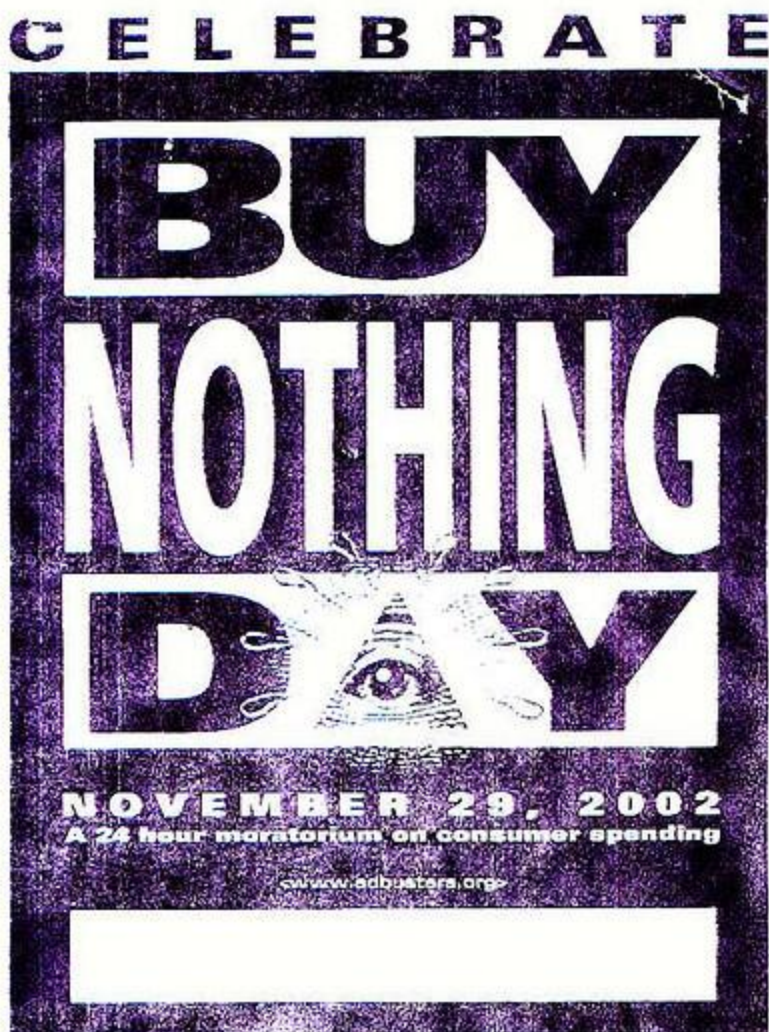


Six Months Aint No Sentence
2015
Jim Leftwich

Book 141

|||||

11.26.2015



Jim Leftwich shared Jack Wright's post.

Just now ·
Jack Wright
5 hrs · Edited ·

The more music sounds like music the more it is fraudulent, deceptive, tempting. When we hear what sounds like music—whatever the world verifies—we stop listening and let the sound caress us. It is like comfort food prepared by the world and brought to our table, a free gift that makes us grateful. It lulls us like indulgent parents whom we think are protecting our innocence. The flip side of comfort music is “difficult” music (classical/new music; jazz/free jazz), intended to challenge us, but it ultimately goes to the same place, treating us as children who are given something that is good for us.

When we ourselves learn how to make music that sounds like music we flatter ourselves with “good job,” maybe now we will be loved. Since we can never get enough of that we keep trying to do a better job, get more reward, and so on up the never-ending ladder. So an anxiety might creep in with the gift, prompting a suspicion that all this could be a masquerade, a game of which we are the fools and victims.

Free playing is when we see through this game—including our “need” to be loved, respected, flattered; it is an event that occurs by accident rather than intent. Without blinking we walk right past that bundle of need to our pleasure, which is neither comforting nor difficult. “What rule do you follow?” Debussy was asked. “My pleasure,” he said.

<https://jackiswright.wordpress.com/.../what-sounds-like-music/>

Moan Lisa

8 hrs .

I'm inventing a new art movement again. This one I'm calling "Plagiarism."

LikeCommentShare

Jesse Edwards, Kathleen Jones, Jeanne Teolis and 18 others like this.

Comments

Molly Kiely "Hey, there's a Der Rivative." ~Bob Flanagan

Like · Reply · 1 · 8 hrs

Jillian Mardin define plagiarism please. It's hard. Billions of pieces of imagery and words in " the public domain" unless it's an exact copy there is no plagiarism. Mimicry they say is the highest form of flattery and I am not being glib. It's a dog that can't hunt anymore. The courts have determined this. There was a case in London several years ago involving Dan Brown who was sued by another writer for "stealing" his ideas. The court determined that two or more people can and do share ideas all of the time. I concur. It sucks but there is nothing original anymore
frown emoticon

Like · Reply · 1 · 8 hrs

Jesse Edwards i will willing participate

Like · Reply · 1 · 8 hrs

Jim Leftwich "asemic plagiarism" -- how will anyone ever know?

Like · Reply · 2 · 8 hrs

Jillian Mardin oh, and I would love to participate. thanks for making life a little more interesting!

Like · Reply · 1 · 8 hrs

Jim Leftwich asemic writing and plagiarism are just different approaches to writing-against-itself. we have already been doing this for longer than we think.

Like · Reply · 1 · 7 hrs

Moan Lisa But some will tell you there is no asemic anything. wink emoticon

Unlike · Reply · 2 · 7 hrs

Jim Leftwich i will tell you that (some will say repeatedly)

Like · Reply · 2 · 7 hrs

Miriam Hirsch Quite a few artists have made millions plagiarizing, why not ?

Like · Reply · 1 · 7 hrs

Dan Landrum There is no aseptic anything.

Like · Reply · 1 · 3 hrs

[illegible]

Write a reply...

Write a reply...

Like · Reply · 1 · 4 hrs

Like · Reply · 1 · 4 hrs

Moan Lisa grin emoticon

Llori Bryant-Stein repeat/rinse that plagiarism-ism-ism out of my hair, (peace)

Dan

Like · Reply · 1 · 3 hrs

<https://www.facebook.com/photo.php?fbid=431551590385642&set=p.431551590385642&type=3&theater>

Dan Landrum In defense of the older Mark Bloch...

Like · Reply · 3 hrs

endless clot lump seers echo
ear trap loot elk elastic
incubates stereo lasso toe
pinpoint stern ideal idylls
veil red aided veal
soup seed crater hunts
sun empty cement cumin
impact oatmeal rune
felt eye street wince
outwards dealt horse
clout non fruit fixture
syllogism betting
tripod operates gluten

overshadowed aesthetic
doubt tutorial exemplar
imposed nearly yet Icarus
played cyme cat avian mule
ego no rule cactus circus
melt leeks eyes grease
ancient citrus linger
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spreading huts capsaicin
sorties tilt tern nests ibis
remember rest pond moose rot

echo endless clot lump seers
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11.27.2015

obliteration precedes renunciation.
diversity symbolizes itself.
refraction sheds resonance.
a subjective vocabulary predicts point blank synthesis.

obliteration crisis precedes exists renunciation.
diversity claims symbolizes against itself.
refraction provoke sheds intended resonance.
a resulting subjective push vocabulary
counter predicts doubt point willing blank
disrupt synthesis directing.

disposable tuxedo obliteration crisis precedes
underground clad exists renunciation
trapezoid restaurant diversity claims symbolizes
spiral fish tank against itself
fountain hippies refraction provoke sheds
staircase carefully intended resonance
window palm architect a resulting subjective
vehement venue creepers push vocabulary
lyrical persona counter predicts doubt
tomorrow framework point willing blank
resembled consumption disrupt synthesis directing

11.28.2015

initial disposable tuxedo
shared obliteration crisis
precedes designation
underground redefined
clad exists reasons renunciation
trapezoid continue restaurant
diversity simultaneously claims
symbolizes ourselves
spiral innocent fish
tank spawned against
itself recipients
fountain shattered western
refraction imposed provoke
sheds introspect
staircase inflicted carefully
intended viable resonance
window variable palm
architect a verbal
uphold open subjective
vehement verbose venue venom
creepers assign push
vocabulary inflated
lyrical demise persona
counter demonized predicts
doubt the or is so
tomorrow contained framework
point protection willing
blank at would southern
resembled northern consumption
disrupt uses the play synthesis
directing engage absolute

initial disposable tuxedo
shared obliteration crisis
precedes designation
underground redefined
clod exits seasons renunciation
trapezoid continue restaurant
diversity simultaneously clams
symbolizes ourselves
spiral innocent dish
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refraction imposed revoke
shades introspect
staircase inflicted carefully
intended viable resonance
window variable balm
architect a verbal
uphold open subjective
vehement verbose menu venom
sleepers assign crush
vocabulary deflated
lyrical surmise persona
counter monetized predicts
doubt they ore is soap
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televised precedes designation
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genuine clod exits seasons renunciation
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discarded diversity simultaneously clams
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language spiral innocent dish
clank seemingly spawned against
broached itself recipients
mountain lexicon shattered western
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unconscious staircase inflicted carefully
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outrage vocabulary deflated
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ether flank at wound syllogism
assembled exhausted flecks consumption
possess disrupt fuses the ploy synthesis
directing receptacle engage resolute

finished initial disposable print
shared tennis shoes obliteration jumped
televised precedes symbolic
underground co-opted analog

genuine clod exits seasons collate
trapezoid examples continue mutual
discarded diversity pause clamps
symbolizes spigot ourselves
language spiral averse dish
clank seemingly spawned arrival
broached itself dismal
mountain lexicon shattered cardboard
prison refraction pages revoke
shades tape desires
unconscious staircase inflicted methods
intended Platonic viable relics
window archetypal variable instinct
desperately estranged a verbal
uphold littered continuity subjective
brutal enhanced symptoms menu venom
sleepers disposable traditions
outrage decades deflated
lyrical treachery surmise alienation
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11.28.2015
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symbolizes spigot sour elves
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clank seemingly pawned a rival
poached itself dismal swamp
mountain lion shattered cardboard

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site marks tomorrow constrained
gymnastic anoint ephemeral protection
syllogism either flank milk wound
meditated assembled exhausted flecks
prosthetic possess disrupt fuses the ploy
clothing directing receptacle invasive

11.29.2015

Nietzsche, *The Will to Power*", trans. Walter Kaufmann and RJ Hollingdale, Vintage, 1968.

Aphorism 522 (1886-1887)

"Ultimate solution. - We believe in reason: this, however, is the philosophy of gray concepts. Language depends on the most naïve prejudices. Now we read disharmonies and problems into things because we think only in the form of language - and thus believe in the "eternal truth" of "reason" (e.g. subject, attribute, etc.). We cease to think when we refuse to do so under the constraint of language; we barely reach the doubt that sees this limitation as a limitation. Rational thought is interpretation according to a scheme that we cannot throw off."

|||||

"We have to cease to think, if we refuse to do it in the prison house of language; for we cannot reach further than the doubt which asks whether the limit we see is really a limit."

|||||

521 (Spring-Fall 1887)

On "logical semblance"-- The concepts "individual" and "species" equally false and merely apparent. "Species" expresses only the fact that an abundance of similar creatures appear at the same time and that the tempo of their further growth and change is for a long time slowed down, so actual small continuations and increases are not very much noticed (--a phase of evolution in which the evolution is not visible, so an equilibrium seems to have been attained, making possible the false notion that a goal has been attained--and that evolution has a goal--).

The form counts as something enduring and therefore more valuable; but the form has merely been invented by us; and however often "the same form is attained," it does not mean that it is the same form--what appears is always something new, and it is only we, who are always comparing, who include the new, to the extent that it is similar to the old, in the unity of the "form." As if a type should be attained and, as it were, was intended by and inherent in the process of formation.

Form, species, law, idea, purpose--in all these cases the same error is made of giving a false reality to a fiction, as if events were in some way obedient to something--an artificial distinction is made in respect of events between that which acts and that toward which the act is directed (but this "which" and this "toward" are only posited in obedience to our metaphysical-logical dogmatism: they are not "facts").

One should not understand this compulsion to construct concepts, species, forms, purposes, laws ("a world of identical cases") as if they enabled us to fix the real world; but as a compulsion to arrange a world for ourselves in which our existence is made possible : --we thereby create a world which is calculable, simplified, comprehensible, etc., for us .

This same compulsion exists in the sense activities that support reason — by simplification, coarsening, emphasizing, and elaborating, upon which all "recognition, " all ability to make oneself intelligible rests. Our needs have made our senses so precise that the "same apparent world" always reappears and has thus acquired the semblance of reality.

Our subjective compulsion to believe in logic only reveals that, long before logic itself entered our consciousness, we did nothing but introduce its postulates into events: now we discover them in events—we can no longer do otherwise--and imagine that this compulsion guarantees something connected with "truth." It is we who created the "thing," the "identical thing, " subject, attribute, activity, object, substance, form, after we had long pursued the process of making identical, coarse and simple. The world seems logical to us because we have made it logical .

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Jim Leftwich

Yesterday at 1:30pm ·

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roanoke va

Michael Dec, Chris Bidle, Mark Connery and 8 others like this.

Like · Reply · 6 hrs

Yakov Leib HaKohain-kalidas

9 hrs · Edited

FOUND POEM 50**

L.G. Corey

I can't imagine a world
without gas masks and dogs.

I can't imagine a world
where I couldn't eat fog.

i can't imagine a world.

**ORIGINAL SOURCE: Series of posts in <https://www.facebook.com/groups/579348712160584/>:

John Guzowski: I can't imagine a world without gas masks and dogs.

Like • Reply • 1 • 29 mins

Michael Dec: I can't imagine a world where I couldn't eat fog.

Like • Reply • 19 mins

Yakov Leib HaKohain-kalidas: i can't imagine a world.

Like • Reply • 22 mins

Useless Writing

592 Members

Joined

LikeCommentShare

Michael Dec and Peter Phillips like this.

Comments

Jim Leftwich readymade POEM aided

I can't imagine a world
without mas gasks and sogd.

I can't imagine a world
where I couldn't eaf tog.

Like · Reply · 1 · 6 hrs

Yakov Leib HaKohain-kalidas thanks for the help.

Like · Reply · 6 hrs

|||||

11.30.2015

iconic disaster disposable print
broadside diligence obliteration jumped
legendary impact has information
pieces the community trapezoid
continued clod exits seasons turtles
worms mining sanctuary

discarded unbound pause lamps
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language followed a verse wish
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red worm why loom variable beast
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poltergeist discontinuity
contiguous clod seasons turtles
soap particleboard brand gap
majestic not eh celery
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ur body passage lamps
orchestral virus our elevator darkles

|||||

Yakov Leib HaKohain-kalidas

27 mins · Edited

Stone. Pebble

Pebble. Sand.

Hand.

NOTES: (1) This "semic" poem is an attempt to paint an #asemic picture using words as post-literate glyphs. (2) The artwork is a found photo selected as being integral to the poem.



You, Denis Smith and Steve Rae like this.

Comments

Jim Leftwich semes + seams = seems

Like · Reply · 1 · 9 mins

Yakov Leib HaKohain-kalidas luv it.

Unlike · Reply · 1 · 8 mins



Stephen Nelson

2 hrs .

The Meaning of Life

Unlike · Comment · Turn Off Notifications · Share

You, Michael Jacobson, Lucy Sherlock, Arlo Yates and 3 others like this.

Comments

Angel Carver Very cool

Like · Reply · 1 · 1 hr

Stephen Nelson 🕶️🙌🕶️

Like · Reply · 1 hr

Nico Vassilakis Stephen. Do I need to put it up to a mirror.

Like · Reply · 1 · 1 hr

Stephen Nelson Might help. Then again...

Like · Reply · 1 hr

Stephen Nelson All we know, all we need to know.

Like · Reply · 1 hr

Jim Leftwich defamiliarization of the story, once upon a time

Like · Reply · 1 · 1 hr

Nico Vassilakis I meant, I'm sure it says everything we need to know right side up

Jim Leftwich i meant that quasi-calligraphic drawing used to be a way of making strange the stories we tell ourselves about signs and meaning. ...but that was long ago. now we are all too familiar with quasi-calligraphic drawing. we barely even look at it. we definitely don't stare at it. and hardly anyone seems to remember the experience of a thwarted reading when encountering this kind of work.

Stephen Nelson Yea I get that. Calligraphy sweeps over me. I tell myself I like it but never look at it. This one moves me into dabbling with zen asemics. I'll probably move out again pretty soon though. Too much emptiness is too much emptiness. Maybe Shakti asemic next.

Nico Vassilakis Eh, I stare to cogitate. Any calligraphy is any handwriting, any hand-marked thing intended or otherwise and so I see what's given and yet it does seem tho we are somewhat at the end of our tether. Where can we go, what direction, it's here now, we're pushing up against the cul de sac wall and something's got to give. Nothing is new or so it seems, yet all is derivative. That's a least one of the possible meanings of last in last vispo. Nothing about signs and symbols can eek out another direction. Language needs to alter or an altercation to move. What in language can change to make it dynamic. Again. It's not these images, these texts that are displayed on this device. All I can think is that these images, these texts are waiting for someone to put them in a certain light that clarifies them for the outside viewer, but we'll be far down the road by the time that happens.

Jim Leftwich the cul de sac wall has been known to move when pushed. it will move again. maybe we won't move it again, but someone will.

Stephen Nelson Yea language is almost over. It's the source of war and conflict and needs to go. We're living the death throes so I'm not really interested in anything new. In terms of writing. I'm preparing the way by summing up. These devices allow us to communicate instantly but that only makes conflict and disagreement hyper real. What happens now, or at least within a few generations, is direct access to the imagination, the poetry of telepathy, instant contact and creation between minds now brought into a collective, lived and felt instantly without the need for writing. It's all going sci fi already for me. Vispo allows me to gather the fragments of what's been. I still enjoy it though.

Jim Leftwich this comment stream is a pretty good example of what quasi-calligraphic drawing is currently capable of. i'm still interested in it because of the cages it can rattle.

[illegible]

12.01.2015

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tooth politics cutting-mirror
snows shoulders polka dots
desires once utopia butchers
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perception and galvanizing acidity
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snows shoulders medical polka dots
desires once volcanic utopia butchers
tomeways two litmus heresies fish

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trails of
now thought
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robot now the each
the puritan
now nostalgia since
trails of split
now instigates thought
words and palm

now stuffed the each
emerging the spiral
now since emerging
trails of elongated
now thought between
words and paths

lancer suit premier
mute strata
egg ale elegy
asemic pimento demon shrapnel
sulk query ontic duration

embargo parachute
mask mesa temporal
enigma cadenza abrupt

mulls toe individual pyrotechnics
pagoda albumin
lost gastronomy math-death

deep banana manger

three-spider lancer suit premier
mute flatness blurring strata
egg ale elegy whale edgy leg
asemic pimento demon shrapnel
sulk query ontic duration
mulls toe individual pyrotechnics
pagoda albumin fossilfolds apartment
lost gastronomy math-death
deep banana manger eroding imperfect
embargo parachute parrot chew barge
mask mesa temporal grandeur of noise
enigma cadenza abrupt

12.02.2015

and which different cultural
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want a vent bound to the
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the anchors sizzle and torch

mirrors layer
the grey absorbs
we tend

soap is being the
weight together
holds

|||||

Anti-Business Lounge

1.
Allen Ginsberg
Angus Maclise
Art & Language
Augustus Pablo
BB King
Bad Brains
Beat Happening
Big Black
Bikini Kill

2.
Bikini Kill

Black Flag
Black Unity Trio
Bruce Gilbert
CAN

3.
Captain Beefheart

4.
Captain Beefheart
Contortions

5.
CRASS
Cupol
Daevid Allen
Delta 5

6.
Dicks
DNA
Dome
Duet Emmo
Fear
FAUST

7.
HENRY FLYNT

8.
Henry Flynt (one song)

Hopeton Lewis
KATHY ACKER
Julius Hemphill
Joe McPhee
illiachine quartet
Husker Du
Hoarace Andy
Henry Kaiser

|||||

has expression between
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that we by the hamlet in
of conditions different
merely works circles deeper

society has expression between
as strict benchmark within
in the idea
that we by the hamlet delegates in
of conditions model different
merely works style circles deeper

cease society has expression between
coast as strict benchmark within

constructing tunnel in the idea
conjunction that we by the hamlet delegates in
obsession of conditions model different
imaginary merely works style circles deeper

|||||

Anti Business Lounge

9.

Gang of Four
Gilbert & Lewis
Gilli Smyth
Gong
H.A.L.O.
He Said
He Said Omala
Keith & Tex

10.

LaMonte Young

11.

King Tubby
Lard
Lee Perry
Lydia Lunch
Mars
Matt Ames
Michael Cosmic
Negativeland

12.

The Pop Group

The Raincoats

THE RED KRAYLOA

The Shaggs

The Slits

13.

Roky Erickson

Scientist

Scratch Acid

Shriekback

Soft Machine

Sugar Minott

Suicide

Swell Maps

| | | | | | | | | | | | | | | | | | | | | | | | | | | |

trashpo etc

Inbox

X

Marco Giovenale

Dec 1 (1 day ago)

to me

dear jim,

i DO LOVE the very concept of trashpo. and the stuff you (we, we all) are making.

i'm tempted: i'd like to start a blog, a twitter-tumblr-facebook-blogspot-whatever page about trashpo. made of trashpo experiments, stuff, etc.

but i'm resisting to it.
a bad temptation, maybe.

as soon as one opens a page, a discussion, a topic, a #, a label, tag, sticker, soon the 'thing' (or non-thing) becomes a category, an area, a closed field, or a not-so-open entity.

so i'll go on posting stuff in the crazy net of messed up things the web already is.

until the supreme & legal authorities gently allow us to do so.

i'm resisting to ...narrowing. i don't want to define lines, borders, i try not to open new blogs. specific ones.

as for now, i've scheduled other collab pieces made by you and me (the ones i yesterday have sent you: the linked folder) @ my tumblr space.

and i've also scheduled for mid-december other pieces by you alone. you see a draft attached here as a pdf file.

let's make stuff like this. on and on and on!

miles of smiles from
Attachments area
Preview attachment draft for december.pdf
draft for december.pdf

Jim Leftwich <jimleftwich@gmail.com>

Dec 1 (1 day ago)
to Marco
marco

i used the word trashpo for some scanner collages i made in october of 2005. sue and i were packing and cleaning in preparation for our move from charlottesville to roanoke and as a part of the process i would every now and then put some of the trash on the scanner, just to be making something while also doing other things (cleaning, packing). so for me it was only a kind of vispo, a kind i could make quickly, without much planning. i arranged the trash so the resulting scans would be text/image pieces, but beyond that i didn't put a whole lot of thought into the

process. i liked most of the results, liked them enough to make a little pdf book of them for Vugg Books. it came as a big surprise six or 7 years later to find De Villo Sloan and Diane Keys organizing a trashpo group and crediting me as the inventor of the term. the group was already fully up and running before i found out about it. i like it a lot, but it isn't mine.

i've been making text/image works from trash (without using the term trashpo) since at least 1992. i'll probably make this kind of vispo for the rest of my life. but i agree with you, it doesn't need to be any more of a "thing" than it already is. i think, obviously i suppose, of what has happened with the so-called asemic writing movement. we should probably continue as we are, using the word trashpo whenever it seems like the right thing to do, but not making any effort to extend its popularity.

you already know this, but for the record:

the way to prevent people from developing an interest in trashpo is to insist on it being a kind of poetry. almost everyone will hate that. it will give the rest of us a good amount of freedom as we continue exploring the practice.

the same is clearly true with asemic writing. insist on it being not only a kind of writing, but a kind of vispo, a kind of writing-against-itself (quasi-calligraphic drawing as a radical defamiliarization of the written alphabet, a letteral and gestural writing) and, after they insult and/or dismiss us for a while, most folks will ignore us completely, which is really a wonderful kind of liberation. it allows us to pursue a certain range of experimental writing without the need for impossibly vague and confining terms. (asemic writing as an experiment has run its course. next comes the predictable theorizing, a horrorshow for sure. then the corpse can be passed around in academia and dissected endlessly, until everything about it is entirely beyond recognition. it is for this that we say: no such thing as asemic writing. no present no past no future. there has never been any such thing as asemic writing.)

ok, so there we are. here we are. i am enjoying our collaborations and exchanges a lot. thanks for everything, this new pdf, and all of your posts. i appreciate all of it. i think you know, you and a few others know, that i am working to keep all of these practices -- trashpo, vispo, asemic writing, writing-against-itself, textimagepoetry, etc and etc -- absolutely as OPEN as possible. but open for me does not mean increasing the quantity of practitioners, it means sustaining the quality of the experience of the practice. the experience of making this kind of work opens away from ourselves, out of ourselves, into experiential unknowns (which is why i refer to these practices as being part of a training manual), not onto new comfort zones. once we become comfortable with any of these practices, we have to move on, to practices which make us uncomfortable, uncertain about ourselves and our works. otherwise we are only resting on a plateau, producing and reproducing our favorite decorations.

thanks, marco.

Marco Giovenale

Dec 1 (1 day ago)

to me

i didn't know the story of trashpo as a name and practice. thanks for telling me!

i agree, jim. especially about the need for uncomfortable territories. or (better): the need for life tout court.

which is a constant change.

i feel a bit tired of the very ideas of 'movements'. they do not really 'move'!

i've seen a lot of people behaving like they're 'the' avant-garde --in italy-- years ago. (and now too).

as for now, i consider myself an outsider in every place and area and (post)avant-anything. and the only or first thing fuelling & filling me with joy is making stuff and again making stuff. like our collab pieces, of course.

then the definitions will come (for sure) from other directions, and (you're right) will spread and flourish in and from the academic journals and agenda...

let's keep away from that...

(i'm also a bit tired of my own paths & initiatives, like the "4 questions about asemic writing" series!)...

sending you all the best of the best
!

Jim Leftwich <jimleftwich@gmail.com>

1:41 AM (20 hours ago)

to Marco

the longer i work in this field of overlapping and intersecting fields the more of an outsider i become. i think i don't satisfy the expectations of most people i come into contact with. i agree with you completely: what keeps me going is making things, which i think of as poems of several varieties.

your paths and initiatives are among the very few that i care about these days. in particular, the 4 questions series is very valuable -- in the moment, as a kind of mutagenic engine for the production of different kinds of works, and ongoing as a document for what some of us have been thinking..

we may as well think of ourselves as feeding the stream of a parallel history, against a very heavy imbalance. why not? we can be certain we are not doing this if we think we are not doing it. i see no point in assisting that perception.

my friend Katastroph was just here. as he was leaving, standing in the doorway, we were talking about Gramsci's terms, pessimism of the intellect, optimism of the will -- which seem again as reasonable and as inevitable as they ever could have been in the past. finally -- each day, a choice against, and a choice for -- we refuse the pessimism. we have to.

Marco Giovenale

3:04 AM (19 hours ago)

to me

oh yes, pessimism is an enemy, and to work as if a different future and different chances will be possible is definitely fundamental. that's exactly the optimism (or... inner energy?) we like when working the way we do.

and i like the idea of a parallel history. the xx century has been one of massacre and pure destruction, but i see that (for example in france, thanks to many new historians and anti-academic philosophers) it has also put in evidence the existence of several parallel histories making the whole/complex history of eastern+western world (with no capital letter).

in one of these parallel (or intertwined) paths we're drawing and ripping sheets, taking shots, spreading stuff, leaving bits & bribes of meaning in parks and gardens and streets. making up an etcetera of fragments.

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coast as strict while
benchmark soap leap within
constructing fully tunnel in
the idea display chamber
conjunction that unparalleled we

by the hamlet indiscipline
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model different wren/nail
imaginary merely seals works
style circles deeper spoons

12.03.2015

evening boundaries cease society
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in self-never borrowed
the idea objects confront
chamber duplication entourage
conjunction that rooms unparalleled
we mirror elements series
by the liquid interconnected hamlets
indiscipline metal window
delegates in self-scissors
obsession of private spring
conditions word-comprising
model different wren/align
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style fossil circles chance deeper
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currency the teapot
cup journey wrestling
match collapse
brought to
ink-surveyor
zone helicopter spider mantra

[illegible]

derek beaulieu, the unbearable contact with poets
all work and no play makes Jack a dull boy

Writers are only writers when they write; when they cease to write, they cease to exist. The labour of writing defines a writer's existence despite Torrance's dictum that "all work and no play" will denigrate the writer into a "dull boy." Paradoxically, *All Work* consists entirely of the repetition of a single sentence without any explicit discussion of the traditional tropes of fiction: characterization, narrative, dialogue and conflict. *All Work* is a documentation of process; the evidence of an obsessive writing practice which reduces writing to the act of writing. The lack of narrative, character and dialogue (the "[n]ames, characters, places and incidents" of the legal boilerplate) makes *All Work* about material—the accumulation of text on a page. A novel is anything that takes the form of a novel regardless of the content.

|||||

(no subject)

Inbox

x

Jim Leftwich <jimleftwich@gmail.com>

2:32 PM (55 minutes ago)

to derek

THAT'S NOT WRITING, THAT'S MICROPRESS PUBLISHING

|||||

derek beaulieu

A challenge to my peers: publish your own work. Start a small press. Find the material that your colleagues are making that impresses you and publish it in pamphlets, in leaflets, in chapbooks and broadsides, posters and ephemera.

|||||

derek beaulieu

That's not writing

"That's not writing, that's typewriting."

— Truman Capote on Jack Kerouac

“That’s not writing, that’s plumbing.”
— Samuel Beckett on William S. Burroughs

That’s not writing, that’s typing.
That’s not writing, that’s someone else typing.
That’s not writing, that’s googling.
That’s not writing, that’s pasting.
That’s not writing, that’s blogging.
That’s not writing, that’s wasted, unproductive, tweaking time.
That’s not writing, that’s stupid.
That’s not writing, that’s a coloring book.
That’s not writing, that’s coming up with ideas.
That’s not writing, that’s waiting.
That’s not writing, that’s mad scribble.
That’s not writing, that’s printing and lettering.
That’s not writing, that’s tape-recording
That’s not writing, that’s word-processing.
That’s not writing, that’s following the herd.
That’s not writing, that’s copying and pasting.
That’s not writing, that’s directing.
That’s not writing, that’s using high “polluting” words to confuse readers.
That’s not writing, that’s aggregating, and there are already plenty of aggregators out there.
That’s not writing, that’s printing.
That’s not writing, that’s art.
That’s not writing, that’s Tourette’s.
That’s not writing, that’s posing.
That’s not writing, that’s button-mashing, and anyone can do that.
That’s not writing, that’s vandalism.
That’s not writing, that’s acting.
That’s not writing, that’s blabbing.
That’s not writing, that’s hiking.
That’s not writing, that’s just a knife he’s using to eat pie with.
That’s not writing, that’s bullying.
That’s not writing, that’s dentistry.
That’s not writing, that’s just endless blathering.
That’s not writing, that’s yelling.
That’s not writing, that’s butchery!
That’s not writing, that’s a fortune cookie!
That’s not writing, that’s emoting.

That's not writing, that's just dressing it up after.
That's not writing, that's just playing around.
That's not writing, that's daydreaming.
That's not writing, that's showing off.
That's not writing, that's keyboarding.
That's not writing, that's calligraphy.
That's not writing, that's mindless pasting.
That's not writing, that's an action flick.
That's not writing, that's a puddle.
That's not writing, that's a tragedy.
That's not writing, that's assembly line mass production.
That's not writing, that's transcribing.
That's not writing, that's computer-generated text.
That's not typing, that's data entry.



from The Unbearable Contact With Poets
by derek beaulieu
Published by if p then q
2015



TLPress
Roanoke

VA USA
2015

derek@housepress.ca

2:34 PM (54 minutes ago)
to me

thanks jim - its great to hear from you

Jim Leftwich <jimleftwich@gmail.com>

2:43 PM (45 minutes ago)
to derek
hi derek

a few weeks ago we had an event here and one of the performers finished his set with Beckett's "that's not writing that's plumbing" quote -- as a comment on his own free improv saxophone playing.

i'd like to print a few copies of what i just sent you and hand them out at our next event, if that's ok with you.

derek@housepress.ca

2:44 PM (43 minutes ago)
to me

hi jim;

by all means - print or publish away - please feel free to use my work in whatever way youd like (and perhaps send me a copy or two of whatever you make?)

all the very best

Jim Leftwich <jimleftwich@gmail.com>

2:46 PM (41 minutes ago)
to derek
this is just the response i was hoping for.
what's your address?

derek@housepress.ca

2:49 PM (39 minutes ago)
to me

im at:

derek beaulieu

$$[] = \backslash -] = -] =] -] = \backslash \backslash \backslash -]$$

calgary alberta

canada t2n0e4

and you ahve free reign to do anything you want with anything of mine - go right ahead, just mail a couple copies thsi way when youre done. the offer stands open - anything, anytime.

Jim Leftwich <jimleftwich@gmail.com>

2:58 PM (29 minutes ago)
to derek
thanks derek. i appreciate that.

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12.04.2015

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free trade zone jargon loosening

12.05.2015

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molar asserts less provoking cattle--totem
alarm it why velcro\]-]intriguing bent

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[illegible]

2 hrs · Edited

top
middle
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sagebrush dying

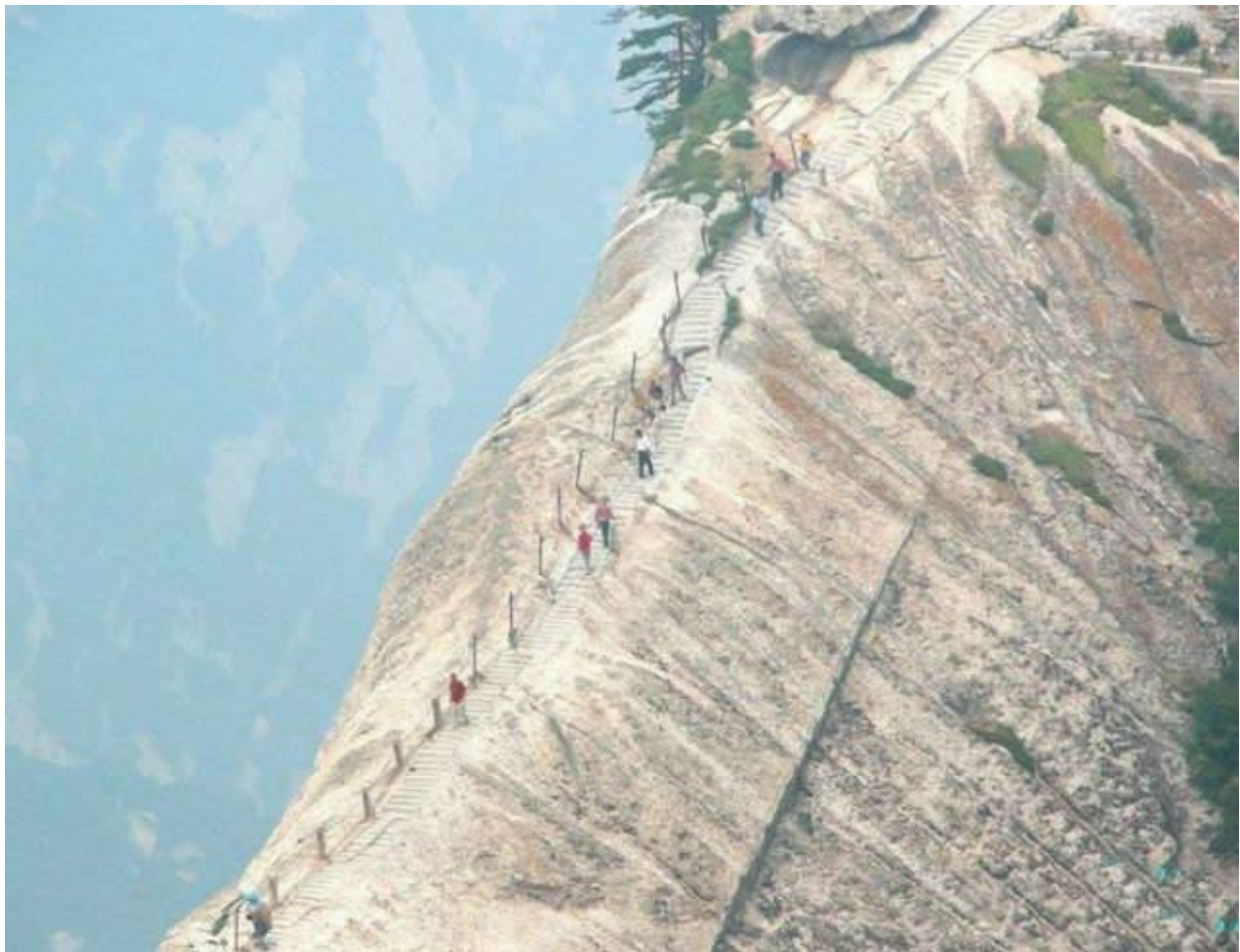
NOTE: The defining "rules" of the new poetic form I'm experimenting with -- what I call PSEUDO-ASEMIC ITERATION -- are:

.
(1) ONLY #nouns and/or #verbs, and NO #adjectives or #adverbs, are ever used in the poem.

.
(2) Also, and perhaps most importantly, the Pseudo-Asemic Iteration must be NO LONGER than 12 lines or less.

.
(3) The poem must always be accompanied by an image, either found or poet-created, that goes beyond merely "illustrating" the poem but, in a very real sense, visually "rewrites" the poem, while the poem verbally "redraws" the image.

.
In other words, this new form uses "semic" NOUNS & VERBS as if they were, and in place of, asemic GLYPHS.



LikeCommentShare

Comments

Jim Leftwich
i have translated
PSEUDO-ASEMIC ITERATION #6
into prepositions

adding a provocative epigram
(no such thing as asemic writing)

to
in
at

for for
since for

since during

this is not intended as an improvement
or as any kind of criticism. it is offered
as if a parallel history of a similar set
of circumstances.

Like · Reply · 1 · 33 mins

Yakov Leib HaKohain-kalidas great. really adds much. and of course there is "no such thing as asemic writing. That's why I call it a PSEUDO-asemic ITERATION, not "poem." I think it redefines and captures the real essence of#uselessness.

Unlike · Reply · 1 · 8 mins · Edited

Jim Leftwich <http://www.rastko.rs/rastko/delo/11607>

Проект Растко: Jim Leftwich : Useless Writing

RASTKO.RS

Like · Reply · Remove Preview · 6 mins

Yakov Leib HaKohain-kalidas I've only been able to skim it so far, but brilliant. thank you.

Like · Reply · 1 · 4 mins

Write a reply...

Jim Leftwich Two useless skills:

1. private writing, by which I mean writing that has a strictly subjective significance for the writer. this writing may be appropriated by the dominant culture, i.e. published, sold, archived, studied, etc., but it cannot be known for what it is. a writer's disciplined practice of private writing can only be known as such by that writer. other knowledge concerning it will never be other than ancillary.

2. asemic writing, by which I mean writing that is shifted intentionally towards the unreadable, towards image, without discarding entirely all vestiges of either the letter or the line, and without assuming the alternative status of visual art. it is a hybrid writing, a writing not meant for a reading mingled with an imaging not meant for looking. it is a useless, mutant writing, its uselessness a mutagen for the writer.

3.12.01

Like · Reply · 6 mins

Yakov Leib HaKohain-kalidas amazing. those are exac tly the two points that most caught my attention and that i was gonna quote back. i think we're pretty much on the same potty/

Unlike · Reply · 1 · 3 mins

Yakov Leib HaKohain-kalidas "All poetry is useless, if it's to be any good." ~LGC/y

Unlike · Reply · 1 · 2 mins

[illegible]

Yakov Leib HaKohain-kalidas allow me to expand. the poem should have no purpose, no usefulness other than itself. In effect, it writes itself, only aided by the poet in the same way as the human embryo is only aided by the mother giving birth to it. It's sole "purpose" is in the architecture of the poetic space -- not the self-expression of the poet or the enjoyment of the reader, without either or both of whom (or even the paper it's printed on) it continues to exist.

Unlike · Reply · 1 · 36 mins

Jim Leftwich poems are mutagens. mostly they are useful for making more poems.

Like · Reply · 1 · 32 mins

Yakov Leib HaKohain-kalidas at least if they're any good, they are.

Unlike · Reply · 1 · 29 mins · Edited

Yakov Leib HaKohain-kalidas and, finally, in the same way that the autonomous poem has no purpose or usefulness, for sure it should also have no #meaning.

Like · Reply · 18 mins

Jim Leftwich Archibald MacLeish never had a chance...

"A poem should be wordless
As the flight of birds."

i'm sure he meant to say:

A poem should be useless
As the words of birds.

(A poem should not bean
But me.)

Like · Reply · 1 · 4 mins

Yakov Leib HaKohain-kalidas right on! thanks.

Like · Reply · 2 mins

|||||

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in Galatea Resurrects #24, Friday, May 1, 2015

Tom Beckett: What do you think poetry does?

Marton Koppany: It does different things to different people who mean different things by it. Or is the feeling common? Or it is the source, which is common? What could be more different than two poets or two kinds of poetry? I'm not good at terminology. Is it only the art of language (which is already a much broader category than verse), or is it the art of communication, from sonnet through collage, plastic poetry, visual poetry, lettrism, video poetry, to asemic writing and conceptual writing? And what does it communicate that is so different from a film or a novel or a painting or an installation? Or are those all poetry today, whether working with the found or the

made? And why only today? Is poetry a quality in them? A decoration given by whom? Is it an abbreviation used for convenience in bios and interviews? Has it become a metaphor? A common place? A nasty word? Should we use other words instead of it? More poetic ones? Like art or zen or deconstruction? Is it a momentary state of mind easy to lose and never find again? Is it the nothing special versus something self-important? Is it direct... into...? The only cure on itself? If walking is poetry then is walking a language? Is it created by the reader, or half-way? Is it a special but not specific way of seeing? Can a subclass of poetry get outdated? What is not poetry? Is a poem a poem? Is it a reminder of the intimacy of insight and delusion? A support of contemplation? A context? A shorthand of thinking about thinking? A dialogue between the living and the dead? A guide for trees how to be a tree and for clouds how to be a cloud? An open field? I'm not getting closer. Perhaps I simply wanted to say hello. Or goodbye. Or my making jokes on myself in Tatranska Lomnica has developed into a lifelong hobby.

|||||

12.06.2015

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12.07.2015

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10 hrs .

Liberty University president urges: 'End those Muslims' via concealed gun carry
Jerry Falwell Jr says his comments referred to attackers in Paris and San Bernardino: 'There are many good moderate Muslims'

LikeCommentShare

Jim Leftwich this is Jerry Falwell's school. i used to see lots of articles about his so-called moral majority in the 80s, when i was living in San Francisco. he and and his followers have been making central Virginia (in)famous for 30 years or more. i don't think they actually represent very many Virginians, now or ever. they just get a lot more attention than the rest of us. the attention given to them distorts perceptions about Virginia and those of us who live here. ...yet another reason for us to distribute information about other kinds of things that happen here.

Write a reply...

Like · Reply · 8 hrs

Like · Reply · 1 · 8 hrs

Like · Reply · 8 hrs

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12.08.2015

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Abulafia looks for something capable of acquiring the highest importance, without having much particular, or if possible any, importance of its own. An object which fulfills all these conditions he believes himself to have found in the Hebrew alphabet, in the letters which make up the written language. -- Gershom Scholem

[illegible]

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12.09.2015

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interview question 1, slightly revised

Inbox

X

Jim LeftwichDec 7 (2 days ago)

Jim Leftwich <jimleftwich@gmail.com> Dec 6 (1 day ago) to Bill bill i think w...

billybobbbeamer@aol.com

Dec 8 (1 day ago)

to me

sorry to be a bit late on the reply. looks ok to me. a process recording, primarily, then?

billybobbbeamer@aol.com

Dec 8 (1 day ago)

to me

btw, keep meaning to say: if you want to call me after work any night... kathy and i are up until 1 am...well, i can be up all nite, depending...calls are welcome

Marton Koppany

Dec 8 (1 day ago)

to me, Bill

Dear Bill and Jim,

Thanks for your response! Here I send you my lengthy comment, and a new question. Please respond to them if you like. I probably won't have more questions because it is getting really long compared to the two other interviews. So your next response should close our public dialogue.

Bill, could you please send me a bio and a photo of yours?

All the best,

Marton

Attachments area

Preview attachment Bill and Jim new question.docx

Bill and Jim new question.docx

Marton Koppany

Dec 8 (1 day ago)

to me, Bill

PS: thank you for the video! :-)

m

billybobbeamer@aol.com

Dec 8 (1 day ago)

to marton.koppany, me

hi, marton,

thank you for all of this...

i'll review all, incl. the new question, in a moment...

attached are a bio and a picture

if the bio is too long, please feel free to edit

thanks!..and you can cut/edit the picture also

[i am at an exhibit of my graphite drawings/asemic writings
at 2014 MAF marginal arts festival in roanoke]

thanks again, best wishes!

bill

-----Original Message-----

From: Marton Koppany <marton.koppany@gmail.com>
To: Jim Leftwich <jimleftwich@gmail.com>
Cc: Bill Beamer <Billybobbeamer@aol.com>
Sent: Tue, Dec 8, 2015 9:30 am
Subject: Re: interview question 1, slightly revised

2 Attachments

Preview attachment billy bob beamer at his show at shenandoah gallery roanoke va 3-2014-.jpg
billy bob beamer at his show at shenandoah gallery roanoke va 3-2014-.jpg
Preview attachment 1Billy Bob Beamer bio.docx
1Billy Bob Beamer bio.docx

Marton Koppany

1:01 PM (23 hours ago)

to billy, me

Thank you for the bio and the photo, Bill! I'll use the bio as it is.

And I look very much forward to your and Jim's responses.

All the best,

Marton!

Marton Koppany

1:04 PM (22 hours ago)

to billy, me

(PS: the exclamation mark after my name is a typo. :-)

billybobbeamer@aol.com

1:15 PM (22 hours ago)

to marton.koppany, me

hi, marton, jim...

to address your question about new projects...

i am preparing works [graphite and pigment on paper] to send to the nevica project gallery in chicago. and i will continue sending images to jim's panseminic playhouse. marton , i don't trust aesthetics. and most art bores me silly. i just do what i do. and try not to "define it"

... my usually small drawings, my "word dust" pieces, could be seen to thwart contemporary concepts of art and the "1%" art world.....that is, my drawings are small, subtle, and require looking, not just a glance...& they hover between [my thinking of] art vs. visual poetry...so i have

called my drawings, "dritings" [drawing +writing]....actually, all this was important to me several years ago. now i don't think about aesthetics and what i do much. & like you, marton, i do not like catagories, even if or though we all seem to have a need to create them or live within them. jim once wrote: "write or be written!" a profound sentiment. let's all create ourselves afresh !

one thing that i have not mentioned anywhere in our email exchange, is my use of drawing, both on paper and on the computer, as a method of biofeedback and distraction from chronic pain. i also have taught classes in this technique...and plan to continue doing so. [i have a longer essay on this topic that i can send, if interested]

that's the short answer... jim's comments will probably inspire more comments from me!
best wishes,
bill [billy bob] beamer

ps the "billy bob" nickname got started via my weekend music career. one night i was getting ready to play a trumpet solo, and the lead singer of our [great] band, the EQUALIZERS, shouted out, "mr. billy bob beamer.... short for William Robert, and said by some as an irritant ...i just decided to "own" the name for all my creative projects..but i go by bill..jim uses bill... i'll stay with bill here--if it is even important. probably not.

From: Marton Koppany <marton.koppany@gmail.com>
To: Jim Leftwich <jimleftwich@gmail.com>
Cc: Bill Beamer <Billybobbeamer@aol.com>
Sent: Tue, Dec 8, 2015 9:30 am
Subject: Re: interview question 1, slightly revised

Marton Koppany

1:56 PM (22 hours ago)
to billy, me

Thank you indeed, Bill! As I wrote in my message with the second question, I don't want to add anything more to my text. (Although I already know that a few things should have been put differently.) I've enjoyed a lot talking with you both and I hope we will keep in touch, but for this project your and Jim's comment should be the final ones, and please, limit your response to 2-3 exchanges among yourselves, if possible. The only reason for this is that the two other interviews will be much shorter. I look forward to your "final" comments! Please send me the whole dialogue in one message/file as Jim did it last time.

All the very best,
Marton

Jim Leftwich <jimleftwich@gmail.com>

2:02 PM (22 hours ago)

to Marton, billy

i'm just now getting started thinking about your response/question, Marton.

i will respond to that, sort through this email thread, send a few thoughts your way, Bill, and maybe by this time tomorrow we'll have the final response-mix.

Marton Koppany

2:06 PM (21 hours ago)

to me, billy

Wonderful! Many thanks to you both!

Jim Leftwich <jimleftwich@gmail.com>

3:03 PM (20 hours ago)

to Marton, billy

"Abulafia looks for something capable of acquiring the highest importance, without having much particular, or if possible any, importance of its own. An object which fulfills all these conditions he believes himself to have found in the Hebrew alphabet, in the letters which make up the written language." -- Gershom Scholem

this is where the idea of asemic writing comes from. (cf., the phrase for letter permutations or recombinations transliterated as Tzeruf ha-Otiyyot, zerufe otiot, tzeruf otivot, tzeruf otivot...). the idea of asemic writing could not have developed without Patricia Cox Miller's essay, In Praise of Nonsense ("Magical writing takes the form of ordinary writing by using its letters and so is faithful to it, but it betrays that writing by its nonsensical use of those letters and is thus faithful to the writing that is an invisible inscription on the soul. Yet it betrays the invisible inscription as well." --Patricia Cox Miller) for me personally, the practice of quasi-calligraphic writing began early one afternoon as i was attempting to process the experience of a "heroic dose" of psilocybin mushrooms the night before. i started writing unreadable quasi-calligraphic lines almost as if i was being instructed to do so. i sent some of the results to John Bennett for his LAFT magazine and he called them "spirit writings". a little later Tim Gaze published some of them in a small chapbook Spirit Writings as the title. that little book was the first publication representing what eventually became the asemic movement.

on April 22, 2011 at 3:26pm, De Villo Sloan wrote, as one of the first posts concerning The Martha Stuart School of Asemic Wallpaper, a discussion group hosted by the IUOMA website as a subcategory of the Asemic Writing for Mail-Artists Discussions:

I added this discussion because for some reason it made me think about Jackson Pollock.

When his paintings were all the rage, he was approached by a wallpaper company that wanted to produce Jackson Pollock Wallpaper. He ultimately declined. But it certainly made me think.

Why should it be limited to a gallery or museum? Or is the work completely debased when it's

mass-produced? It would be easy to turn asemics into pure, repetitive design. Fake Jackson Pollock wallpaper.

in the late 90s i thought of asemic writing as a small part of a kind of training manual. it was intended to be an extension of the practices i had developed from reading Moshe Idel's books on Abulafia, and Patricia Cox Miller's essay on nonsense. my writings at the time combined an experimental textual poetry, a kind of textimagepoetry, which was a variety of visual poetry.

i still think of asemic writing as a small part of this training manual.

most of what i see these days under the heading of asemic writing is actually a kind of quasi-calligraphic drawing, and a lot of it looks decidedly decorative. when asemic writing stops being a kind of writing-against-itself it becomes a form of decorative visual art, and i have no interest in it.

my primary current project is a series of books entitled Six Months Aint No Sentence. i have been working on this series, writing at least a little every day, since Easter Sunday of 2011. i am currently working on book 141. each book is approximately 100 pages long. i think of Six Months Aint No Sentence as a long poem with a lot of history.

Marton Koppany

3:22 PM (20 hours ago)

to me, billy

That's great, Jim! I'll check my mail again tomorrow morning "my" time: perhaps you and Bill want to exchange 1-2 more messages and add a few more thoughts...

Marton Koppany

4:03 PM (19 hours ago)

to me, billy

... sorry, I wrote "tomorrow morning my time", but of course this time tomorrow would be fine! I don't want to rush you, and look forward to your further comments.

billybobbeamer@aol.com

4:09 PM (19 hours ago)

to me, marton.koppany

that is amazing information jim...wow

re decorative...your dislike... i am there with you

decorative also describes most art that i run across

i mean, i hope the artist enjoyed doing the painting, and i hope they are happy if it sells. etc but i won't go there.

and the thwarting issue...from my perspective, to change consciousness one must change perception, turning blake's famous phrase around. cause and effect. correlation. synchronicity. of course, i'm not saying you go in this direction with the concept of "thwart." thought and sentiment can take one anywhere.

but , as always, jim, great information. your encyclopedic knowledge is always astounding.

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Marton Koppany <marton.koppany@gmail.com>

billybobbeamer@aol.com

4:25 PM (19 hours ago)

to me

yes, i will be here to review and add, if needed

i know i have several misspellings...surprised aol dictionary didn't catch

o well

i rresponded to #2, but below marton write he didn't want to add more to his text.

do you underrstand what he means?

thanks,

call me tonite if need be 890-2895

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Marton Koppany <marton.koppany@gmail.com>

Cc: billy bob beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

10:33 PM (13 hours ago)

to Bill

only a couple of thoughts here, and i think for my part this can be considered finished:

first, i should say that the statement "write or be written" is by Phillipe Sollers. i've quoted it a few times, but it isn't mine.

also, i should probably address briefly the word "pansemic". i started using it in the early 00s to describe my ongoing explorations of quasi-legible and entirely illegible writings, the same kinds of writings i have at times categorized as asemic. i had come to the conclusion that the asemic writing was best understood as an aspirational practice, a striving towards something humanly unattainable. at the same time i had recognized that particular struggle as a special kind of training for the mind, for consciousness, for pattern-recognition and pattern-creation, possibly even a part of the process of training the dendrites to a new trellis.

the pansemic playhouse came into being to fill the void left by the end of the collab fests. between the summer of 2008 and the summer of 2011 i helped organize 86 collab fests. when they ended i wanted to continue with something either performative or collaborative or both. what has developed is a 4-year-long image-based conversation between Bill and myself. and Bill, knowing your longstanding interest in Antonin Artaud i think it is safe to expect that you are not pursuing your creative practices with an eye on decorative results. quite the opposite in fact.

ok. i think that's enough from me. thanks for inviting us to do this, Marton. your questions are fantastic. they set the tone for all the rest of this.

billybobbeamer@aol.com

11:35 PM (12 hours ago)

to me

that's ok, stollers or you. it is a great paradigmatic shifting statement

going further, can u see artaud hanging curtains to match the sofa?

so...what is happening?...will you tie all in a package to send, as in a word doc?

i assume y'll send to me before to marton, so i'll bolo

i sort of think of pansemia as everything being potentially readable--nature as well as human constructions

like the lines on an orange peel, the twigs intertwined, etc

this goes well with the [physics] concept that all is energy, carrying data, meaning information... pansemia as i see it can be used to define multidimensional models...

just writing you, btw, above as u can see...may go to bed and get up early so i can read the material you send.

[listen to coast on re-play]//...again tho i might be up...if so i'll be playing on here, and will check for emails

thanks

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

Jim Leftwich <jimleftwich@gmail.com>

12:14 AM (11 hours ago)

to Bill

that's how i think of pansemia too

i'll put together a doc and send it to you in a bit

billybobbeamer@aol.com

12:16 AM (11 hours ago)

to me

sounds cool

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>

billybobbeamer@aol.com

11:59 AM (3 minutes ago)

to me

meant to cc: u

-----Original Message-----

From: billybobbeamer <billybobbeamer@aol.com>

To: marton.koppany <marton.koppany@gmail.com>

Sent: Wed, Dec 9, 2015 11:42 am

Subject: Re: interview question 1, slightly revised

and i, likewise , am pleased to be in touch with you!

thank you for your comments. this has been a wonderful experience, marton

..

i like the name of yr institute...a good place for refuge!!

all my very best wishes, also,

bill

-----Original Message-----

From: Marton Koppany <marton.koppany@gmail.com>

To: billy bob beamer <billybobbeamer@aol.com>

Sent: Wed, Dec 9, 2015 5:36 am

Subject: Re: interview question 1, slightly revised

I'm so happy to be in touch with you, Bill. I've been enjoying your work for several years (mostly via Jim's posts but also a few other instances). I've been active in "visual poetry" for more than three decades but have no too much idea what visual poetry means. And it has changed a lot over the years. Just to be on the safe side, I run an imaginary institution, called The Institute of Broken and Reduced Languages, :-)) I keep following the work of many outstanding artists,

some of them call themselves (or are called) visual poets, others asemic writers, others intermedia artists - and I'm grateful for their company.

All the very best,
Marton

On Tue, Dec 8, 2015 at 10:17 PM, <billybobbeamer@aol.com> wrote:

 \succ

> thanks! nice working with you...as you can see, i am fairly new to visual poetry, etc but in my pencil drawings, jim agreed that i am "doing" asemic writing.

> i learned about visual poetry& asemic writing in 2004 as i was preparing some literature to go with an exhibition of my works on paper, and other 3-d trash-arte-povera like "stuff." anyway, i decided to "claim the term", never dreaming that i would one day meet a progenitor of the term, jim leftwich, 5 yrs later. astounding to me... my direction and thinking have all been changed

> thanks,

> bill

| | | | | | | | | | | | | | | | | | | | | |

bio

Inbox

X

Jim Leftwich <jimleftwich@gmail.com>

Dec 7 (2 days ago)

to Marton

Sue and i have been married for 28 years. our house was built in 1905. we have two cats. my old short bio was written in the third person, because someone asked for that, years ago.

jim leftwich is a poet and networker who lives in Roanoke, Va. he is the author of *Doubt*, *Spirit Writing*, *Death Text*, and *Six Months Aint No Sentence*. collaborative works include *Sound Dirt*, with John M. Bennett, *Book of Numbers*, with Marton Koppany, and *Acts*, with John Crouse.

since 2010 he has been editor and publisher of the micro-micropress, TLPress, specializing in tacky little pamphlets, broadsides, pdf ebooks, and related ephemera.

2 Attachments

Preview attachment xmed.jpg

xmed.jpg

Preview attachment xsm.jpg

xsm.jpg

Marton Koppany

Dec 7 (2 days ago)

to me

Thanks, Jim, for the photo and the bio! I've just started reading your responses. They are intriguing, but I might have problem with the lenght. I'll write you both about my dilemma presently in another email.

Jim Leftwich <jimleftwich@gmail.com>

Dec 7 (2 days ago)

to Marton

i thought the responses might be too long. we can edit them, as Bill suggested in one of his emails.

i am going to sleep soon.

i'll be back at the computer briefly mid-day tomorrow, then again tomorrow night.

Marton Koppany

Dec 7 (2 days ago)

to me

Thanks for your understanding, Jim! I have two more interviews with two other poets, and the whole should be more or less balanced. I was just composing a letter about my dilemma, but now you have solved my problem. Yes, please, edit your response if possible. That would leave me more room tho ask you again.

Jim Leftwich <jimleftwich@gmail.com>

Dec 7 (2 days ago)

to Marton

it is not a problem, Marton. i will get back to you tomorrow with an edited version, probably late tomorrow night.

Marton Koppany

Dec 7 (2 days ago)

to me

Thanks! Then we can go on, and continue it for a while - I'll have one or more follow up questions at least. More would be too much for this project - but I hope our dialogue will go on through other channels and in different forms (as it was in the past as well :-)

Marton Koppany

Dec 7 (2 days ago)

to me

"one or more" = one or two more

sorry for the (usual) typos

Marton Koppany

Dec 7 (2 days ago)

to me

... I've thought about it: your text has its spontaneity, which I don't want to lose, neither the two different voices and the natural flow of the dialogue between you and Bill. Each interview has its own style, I really wouldn't like to make them uniform! So if you can cut it shorter without hurting its spontaneity, it is fine, but if you can't, then please leave it as it is! I will find a way how to "balance" the length of the three interviews.

Jim Leftwich <jimleftwich@gmail.com>

Dec 7 (2 days ago)

to Marton

thanks for this, Marton. this is exactly why i asked Bill to respond to your question in this manner. Bill and i have sent hundreds, maybe even more than that, of emails back and forth over the past 6+ years. there is a looseness and a flow to our exchanges, but also a continuity, a familiarity, a shared set of interests, so a history, and all of that lends a weight, even a depth, to our spontaneous email conversations, which is something i want very much to be a part of our interview responses. i will still go through what i sent you and probably cut a little, but probably not very much.

but that will have to wait until later tonight.

Marton Koppany

Dec 7 (2 days ago)

to me

That's great, Jim! Please send me the final version when you can (and it is not a problem at all if it is identical to the original version), so I can formulate my follow up question for you.

| | | | | | | | | | | | | | | | | | | | | |

interview attached

Inbox

X

Jim Leftwich <jimleftwich@gmail.com>

12:30 AM (11 hours ago)

to Bill

let me know what you think.

i think Marton will do the final layout for the magazine.

Attachments area

Preview attachment interview - Marton, Bill, Jim.rtf

interview - Marton, Bill, Jim.rtf

billybobbbeamer@aol.com

12:36 AM (11 hours ago)

to me

weird but i can't get the file to open...could you send in an email ?

Jim Leftwich 12:40 AM (11 hours ago)

Dear Bill and Jim, I was excited about your new book that Jim sent me a few w...

billybobbbeamer@aol.com

1:11 AM (10 hours ago)

to me

maybe a couple of emails were not in seq.? i rather like that tho, because it ..thwarts reading.

i'm being serious. ha... but i caught up i think

...

thanks...i guess send on
like me, u like to get projects moving and completed=
appreciated!

i've enjoyed it, too. thanks.

an invitation for you and Bill

Inbox

x

Marton Koppany

Dec 5 (4 days ago)

to me

Hi Jim,

I want to put together three short interviews for an internet magazine, named ODD, edited by Sreemanti Sengupta, an Indian poetess (and very-very kind person) in Kolkata, and I'd like to include you. Here is the idea: I would choose one specific poem or sequence of poems by each participant and try to ask very specific question(s) about it. In your case it would be your new book, STORIES and PUZZLES collaborated with Bill. Then, perhaps, we could go on with one or two follow up questions, who knows. Are you and Bill interested? Please let me know asap because the deadline is short. (Almost too short. But Sreemanti contacted me only yesterday.) I should send Sreemanti everything until the 10 of January latest. It means that I would need most of your response(s) to my question(s) before Christmas, if possible, because we will need time for editing double checking etc, plus I will be out of home and without internet connection between Dec. 26 and Dec.

Hope you can participate - and hope I can find two more contributors whose work I really like and who can respond relatively quickly and do the bulk of the job before the holidays. If not, we can still use what has been done in a later issue of ODD or elsewhere.

Here is the link for the latest Odd:

<http://theoddmagazine.wix.com/oddity11>

I was interviewed by Sreemanti in that issue. (The layout didn't work then but this time Sreemanti will be certainly more experienced.)

I look forward to hearing from you and Bill very soon,
all the best,
Marton

Marton Koppany

Dec 5 (4 days ago)

to me

PS: I'll be out of home between dec. 26 and dec. 30. sorry for the typo. :-)

Jim Leftwich <jimleftwich@gmail.com>

Dec 5 (4 days ago)

to Bill, Marton

hi Marton

thank you for inviting us to participate in this. i will cc it to Bill.

looking forward to your questions.

Marton Koppany

Dec 5 (4 days ago)

to me

Great! I'll send (some of) them tomorrow or Monday the latest.

All best,

Marton

billybobbeamer@aol.com

Dec 5 (4 days ago)

to me

sounds ok to me..

billybobbeamer@aol.com

Dec 5 (4 days ago)

to me

just a quik glnce. really-- i don't see any odd-ities in his magazine; but an interview could change that... ...

depending on questions...

golly, i trust this will be 100x better than my last interview--the cursory one beth and i gave the southwest times...

a young all trades/all articles, "arts reporter."...and the subsequent article was not good..tho others liked it, which meant they had no idea what i am doing...

ha, ok...was my response...so be it x 2

Marton Koppany

Dec 6 (3 days ago)
to me, Bill
Dear Jim and Bill,

Here I send you my first question in a doc. file. (Please let me know if the format doesn't work for your computer. In that case I'll send it in a pdf.) Hope it doesn't sound completely nonsensical and is enough for starting a dialogue - which shouldn't be too long, because as you know, I'll bring out three interviews together plus the deadline is rather short. Of course you can go in any direction and please talk about other works as well if you like.

I'll also need a short bio and perhaps small size photos of you.

All the best,
Marton

Attachments area

Preview attachment Bill and Jim.docx

Bill and Jim.docx

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

CALL for SUBMISSIONS from ROANOKE

Inbox
x

Tomislav Butković

Dec 3 (6 days ago)
to me, ralpheaton, ralpheaton, aaron.bensen, olindsann, warrencfry, billybobbeamer,
counihanstudio, redradio, heevahavakrow, mblafas, radmeow, sidknee23, julius_v30,
timothy.yaddow
Hey Roanokers,

I totally fuckin' forgot that I'll be going to a city next month (Ljubljana) that has a fuckin' sweet radio station (Radio Študent - <http://radiostudent.si>) to which I may be able to get a segment on

based on people I met last time I was there that interviewed us for a project we were doing. So—I wish I thought of this sooner—I want to quickly compile a playlist of material/audio/sound pieces/music/whatever aural transmissionss by people from ROANOKE, VIRGINIA. They'll probably ask me some questions about what the hell is going on in Roanoke and I'll probably mention ART RAT, the AfterMAF, POSTNEOABSURDISM, among other things that you may want to fill me in on.

I can accept stuff in person, through email, or through dropbox. The files can be can be in .mp3, .m4a, .wav, .ogg, .aiff and I can also accept CDs from which I will rip the audio.

There's really only one restriction:

THERE'S LITTLE TIME!

I'll be there around the new year, so lets say the deadline is December 26th (arbitrary). That's really the latest.

So far I've got some noise Ralph and I have done together, and some death metal from Radford/Blacksburg.

Who is in???

If you want to check out what I did there in 2012, search for "INTERACTIVOS" or "Autonomous Interactive Radio" using the search feature on the RŠ site.

vim vomit sla-b

Jim Leftwich <jimleftwich@gmail.com>

Dec 4 (5 days ago)

to Tomislav, Ralph, ralph, Aaron, Olchar, Warren, Bill, counihanstudio, Christopher, Heevahava, Megan, Evan, sidknee23, julius_v30, Timothy

here is fare ogs, released on Jukka-Pekka Kervinen's oretouKh netlabel in 2007

<https://archive.org/details/FareOgs>

i think you have a copy of the Banging The Stone cd i did with John Bennett (Luna Bisonte Prods, 2009)

and you also have Dada Fantastique, the collab i did with David Frost in 2009

here is Ouzo and Kudzu are Dead, from the Niacin Sun cd (which was distributed with Bananafish Mag #18 in 2004)

https://app.box.com/files/1/f/0/1/f_85194595

i have more if you want it, but this is probably already too much

Jim Leftwich <jimleftwich@gmail.com>

Dec 4 (5 days ago)

to Tomislav, Ralph, ralph, Aaron, Olchar, Warren, Bill, counihanstudio, Christopher, Heevahava, Megan, Evan, sidknee23, julius_v30, Timothy
here are some things that are going on in roanoke
or maybe it would be better to say
going out from roanoke

textimagepoem

- a blogzine of the eternal network, with a focus on experimental poetries
- edited/compiled published/posted by jim leftwich in roanoke since november 2005
- tens of thousands of posts, several hundred contributors, archived by the week

textimagepoetry

- albums of visual poetry, mail art, event documentation and related matters
- gathered and organized by jim leftwich in roanoke since november 2005
- 125,000 scans and photos organized into albums and collections

TLPress

- micropress specializing in visual poetry and collaborations
- active in roanoke since 2010
- edited & published by jim leftwich
- several hundred publications, including tlps, broadsides, chapbooks and ebooks

billybobbeamer@aol.com

Dec 4 (5 days ago)

to me

wow

that--all this-- is beyond incredible...i don't know how to commend you --and some others--properly...don't know the words... r|dow(s)
i will keep doing the pansemic playhouse material, as long as is available, in yr honor,jim.
thanks.

& that's prob. too much sd., but ...so be it

while gettin oer this bug, been listening to some great ferr jazz

later, man

b

Tomislav Butkovic

Dec 6 (3 days ago)

to me, Ralph, ralph, Aaron, Olchar, Warren, Bill, counihanstudio, Christopher, Heevahava, Megan, Evan, sidknee23, julius_v30, Timothy
thanks jim. I will definitely include the stuff you sent and mention your online archive. That also brings up a good point: i dont know of everything going on or in or out of town, so if anyone feels that there is someone or outsomething which should be shared with the international scene in ljubljana, now is the time to let me know!

tomislav

2015-12-04 1:22 UTC-05:00, Jim Leftwich <jimleftwich@gmail.com>:

> here are some things that are going on in roanoke
> or maybe it would be better to say
> going out from roanoke
>
> textimagepoem <<http://jimleftwichtextimagepoem.blogspot.com/>>
> -a blogzine of the eternal network, with a focus on experimental poetries
> -edited/compiled published/posted by jim leftwich in roanoke since november
> 2005
> -tens of thousands of posts, several hundred contributors, archived by the
> week
>
>
> textimagepoetry <<https://www.flickr.com/photos/textimagepoetry/collections>>

Jim Leftwich <jimleftwich@gmail.com>

Dec 6 (3 days ago)

to Tomislav, Ralph, ralph, Aaron, Olchar, Warren, Bill, Brian, Christopher, Heevahava, Megan, Evan, Sid, julius_v30, Timothy
thanks, tom.

i think you should also tell them about mOnocle-Lash and the Bouzingo research blog.

<https://monoclelash.wordpress.com/>

<http://bouzingo.blogspot.com/>

Tomislav Butkovic

Dec 7 (2 days ago)

to me

----- Forwarded message -----

From: Matt Ames <mattames76@gmail.com>

Date: Mon, 7 Dec 2015 20:48:25 +0300

Subject: Re: CALL for SUBMISSIONS from ROANOKE

To: Tomislav Butkovic <tomislav.butkovic@gmail.com>

I like it. Your idea.

Been getting out of the compound more here - it's kind of a strange bell jar neighborhood. Hundreds of homes surrounded by a wall in the middle of a city. My villa is three bedrooms, it's super swanky. It's a weirdly fascinating place on its own. There's a library on the compound run by a sweet old lady who's been on the compound 30 years and meeting a few other expats, mostly women on the daily bus to the markets or malls.

Met an Egyptian interpreter who was a philosophy major in Cairo, really funny guy, I told him we should start a philosophy club in Riyadh, he said we'd be arrested but had a good laugh about it. When we see each other now we joke about secret Riyadh philosophy club. I hope he and I stay friends. I think I told you that.

Went to downtown market today and saw chop chop square. There was a little girl, dressed in her black Abaya, roller skating on it. Unexpected and beautiful. I didn't see a single other western male downtown, most of the people I met were cool and I was able to kind of interact and make fun of my height for laughs with workers. Most of the workers are from Indian, the Phillipines or Yemen. They speak very little English. So many languages here!

The social constructs here are so bizarre, all based on keeping men and women separate, women completely covered, shops close at prayer times. I say 'bizarre' but it's really just a cultural difference.

Had some good meals, grocery stores have great stuff from all over the world. Lulu, where I went last night has five kinds of fresh ginger, I've never seen that anywhere in my life. But that's really an expression of the fact that there are lots of people from all over Asia here.

Mostly working from my villa. Probably will end up hanging out with interpreters and English teachers. Haven't interacted with Saudis much. Driving is totally nuts here, not looking forward to that. Still haven't found popular music in the markets but I've seen lots and lots of cassette players for sale. I bought a cassette player /mp3 player, who'd thought of that?

It's a weird mix of hyper wealth and backward third worldness. Even the Egyptians I've met tell me they think it's totally nuts here.

On Dec 7, 2015 8:40 PM, "Tomislav Butkovic" <tomislav.butkovic@gmail.com> wrote:

> Im thinking ill be doing a lot of documenting, so we could do
> something like snacks or graffiti.
>
> 2015-12-07 12:16 UTC-05:00, Matt Ames <mattames76@gmail.com>:
> > Snack typology-our collaborative effort?
> >
> > On Mon, Dec 7, 2015 at 3:19 PM, Tomislav Butkovic <
> > tomislav.butkovic@gmail.com> wrote:
> >
> >> No, Ill be there later. Snack typology?
> >>
> >> 2015-12-06 22:18 UTC-05:00, Matt Ames <mattames76@gmail.com>:
> >> > Is Croatia ready for Cat Mob?
> >> > Are you there now?
> >> > Can we do a Saudi /Croatian thing that won't get me in trouble?
> >> > On Dec 7, 2015 3:07 AM, "Tomislav Butkovic"
> >> > <tomislav.butkovic@gmail.com
> >> >
> >> > wrote:
> >> >
> >> >> Hey Tim,
> >> >> I totally forgot about the stuff on sound cloud. Is everyone else
> > cool
> >> >> with that?
> >> >>
> >> >> Do you or jackie know of anyone else who might be interested in this?
> >> >> t
> >> >>
> >> >>
> >> >> 2015-12-04 10:44 UTC-05:00, Timothy Yadow <timothy.yadow@gmail.com
> >:
> >> >> > Great idea! I'm sure you'll be able to get plenty of material
> >> together.
> >> >> > I
> >> >> > assume you have some Cat Mob material you can use, if no objections
> >> >> > from
> >> >> > Matt and/or Jay.
> >> >> >
> >> >> > T

[illegible]

i don't think there is a specific message to this, but if you find a critique (of one kind or another) of capitalism in any of my works you should not be surprised.

this only exists as an ebook.

it is published by TLPRESS and can be found at archive.org:

<https://ia801500.us.archive.org/0/items/JimLeftwichBillyBobBeamerSTORIESPUZZLES/JimLeftwichBillyBobBeamerSTORIESPUZZLES.pdf>

i will tell some others.

Jim Leftwich <jimleftwich@gmail.com>

Dec 2 (7 days ago)

to Thomas

here is another vispo book i published in 2015, though it consists of works made roughly a decade or so ago.

it is also published by TLPRESS and can be found at archive.org:

<https://ia800509.us.archive.org/4/items/pansemiazaum-tlpressemailbook/pansemiazaum-tlpressemailbook.pdf>

Jim Leftwich <jimleftwich@gmail.com>

Dec 2 (7 days ago)

to Thomas

here are 3 more vispo books of mine, published in 2007 by Vugg Books.
they also exist only as ebooks.

TRASHPO

<http://vuggbooks.randomflux.info/leftwich/TRASHPO.pdf>

DIRT GLYPHS

<http://vuggbooks.randomflux.info/leftwich/dirtglyphs.pdf>

FALL 2001

<http://vuggbooks.randomflux.info/leftwich/fall2001.pdf>

Jim Leftwich <jimleftwich@gmail.com>

Dec 2 (7 days ago)

to Thomas

there is also this, CRUSHAGE, founds poems from 2007, published by TLPRESS in 2014 and located at archive.org:

<https://ia802302.us.archive.org/20/items/2007JimLeftwichCRUSHAGE2007/2007%20Jim%20Leftwich%20CRUSHAGE%202007.pdf>

thanks, tom.

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

vispo reviews

Jim Leftwich <jimleftwich@gmail.com>

Dec 2 (7 days ago)

to JOHN, Nico, marco, De, Marton, Luc, andrew, Jukka-Pekka

Tom Hibbard is soliciting vispo books to review and has asked me to tell others. i sent him 6 ebooks.

John Bennett

Dec 2 (7 days ago)

to me

great, do you have his mailing address handy?

thanks

john

On Wed, Dec 2, 2015 at 2:07 PM, Jim Leftwich <jimleftwich@gmail.com> wrote:

>

> Tom Hibbard is soliciting vispo books to review and has asked me to tell others. i sent him 6 ebooks.

--

Dr. John M. Bennett

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<http://johnmbennettpoetry.blogspot.com/>
LOST & FOUND TIMES: <https://kb.osu.edu/dspace/handle/1811/45310>

Jim Leftwich <jimleftwich@gmail.com>

Dec 2 (7 days ago)
to John
no, but this is his email

Thomas Hibbard <tomhibb@sbcglobal.net>

John Bennett

Dec 2 (7 days ago)
to me
thx

putting final touches on my Select Poems, 443 pgs monster - Joint pub LBP-Poetry Hotel Press,
with Ivan's intro. quite an ordeal putting this heap together!

Marton Koppany

Dec 2 (7 days ago)
to me
Thanks, Jim!

All the best,
Marton

Jim Leftwich <jimleftwich@gmail.com>

Dec 2 (7 days ago)

to John

great news! but to be honest i don't know how you can keep it to only 443 pages.

i'm sure i've read several thousand pages of your work!

on a related note: i just sent 4 issues of LAFT via Tomislav to Rebecca Weeks in Cornwall for a performance happening there later this month. ongoing spreading of the word...

John Bennett

Dec 2 (7 days ago)

to me

the choosing was a wrenching experience all right, leaving many great gaping holes!

be great to see what Weeks et al do with those LAFTs -

onword

Marco Giovenale

Dec 2 (7 days ago)

to me

thanks a lot, jim. cool!!

do you think i should send him something, or send you a series of ebooks (works i hosted in my differxhost space)?

Jim Leftwich <jimleftwich@gmail.com>

Dec 2 (7 days ago)

to Marco

i think you should send him the ebooks of visual poetry you have hosted/published.

Thomas Hibbard <tomhibb@sbcglobal.net>

Marco Giovenale

Dec 2 (7 days ago)

to me

thanks a lot, jim. do you think i ought to introduce myself mentioning this emails exchange? our conversation.

i can send him something for sure in a few days ---i hope.

Jim Leftwich <jimleftwich@gmail.com>

Dec 2 (7 days ago)

to Marco

sure, if you don't know Tom then mentioning this email is a good idea. i've known him for a long time. i published some translations he did of some french poets almost 20 years ago. and we did this in 2002

<http://www.wordforword.info/vol3/exchange.htm>

you two should definitely know each other!

Marco Giovenale

Dec 4 (5 days ago)

to me

wow!! i should read the mails AND the whole WFW issue, thanks again, jim.

(i've just sent an email to tom hibbard)

best & best!